

Youth



February 5, 1961

- ▶ Traits of an ideal date
- ▶ New Horizont for German teens
- ▶ What shall I be?

Religious Education

EXHIBIT

Pacific School of Religion

what will

The future puzzles everyone.

We all wish we could tell just what will happen to us in the days ahead. If we knew, we could plan for it. But we don't know. We can only guess. But our guessing is not gambling, for we do have some knowledge, some experience, some faith to strengthen our hope for the future.

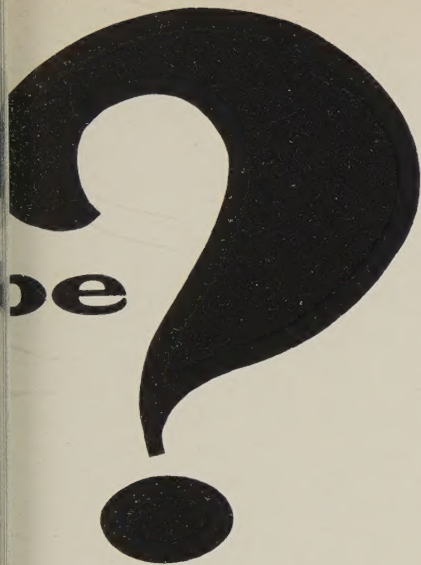
No matter what the future brings, we go on living. But our daily living dare not be aimless wandering. We need to plot our course, expecting detours, but always keeping our eventual goal in mind. And what is our life goal?

Is graduation a life goal? What if we make our goal in life to graduate from college? We knock ourselves out to get a diploma. We sacrifice everything. We might even

cheat or steal to get that diploma. Then with diploma in hand, we suddenly realize that we don't know where to go from there. We're lost. We've run out of a goal for our life.

We should think big! College graduation makes a good temporary goal in life, but it is not big enough to last a lifetime. Then what goal is as big as life itself? We've got to lift our sights. We need a perspective that is not limited by our human span on earth. And that's where God comes in.

God started it all. All that we see and know had a beginning. Life works according to laws and patterns established at that beginning. This means that if we were to know these laws, we could live in harmony with the original purpose of creation. Already man knows



*How can I make the
most of what I have?*

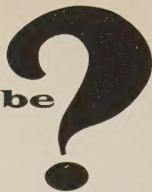
*What are guidelines
for finding my place?*

*And where does God
fit into all of this?*

many of these laws of creation—the law of gravity, the chemical pattern that forms water, and the laws that lift airplanes into the sky. Only recently has man uncovered the long-dormant laws of the atom which were in existence from the beginning of time. Yet to be uncovered are unnumbered laws that have been lying dormant since the days of creation. And in that beginning was God. He is the Creator.

Where do we fit in? Included among God's creation were laws by which we humans live and die, laugh and cry, work and play, run and fall, think and read, discover and grow. We believe that God loves us and that his laws are to our advantage when we follow his intended way for us. When we do not know or follow his way, we stumble ►►

what will i be



and fall. Therefore, can we say that to live abundantly means to live according to God's intention for our lives? Could this be our goal in life: TO LIVE THE WILL OF GOD?

"Now let's get practical," you say. "How can I live the will of God when I haven't the slightest idea of what God's will is?" The truth is that none of us ever completely knows God's will. The process of "finding the will of God for my life" never ends. We ceaselessly examine our talents and opportunities. We continue to be sensitive to the needs of the world about us. We diligently seek for even fuller knowledge of God's way for us by exposing ourselves to him through prayer and worship, by studying God's truth as revealed in the life and teachings of his Son, Jesus Christ, and by observing God's working in and through the people and events of our day. Every Christian who lives his life in the service of Christ's cause is called of God in his vocation—whether it be a church vocation or not. That's the "priesthood of all believers." We owe God our first allegiance. As St. Augustine said: "Thou hast made us for

Thyself, and our hearts are restless until they find their rest in Thee.

Finding our place means taking an honest look at ourselves and our opportunities. Many aids are available—vocational and talent testing, guidance counselors, mentors, teachers, friends, and a host of many fine books, experts, and employees in those fields of our major interests. There is abundant information. Use it. When we begin to finalize the decision on our life's vocation, we should choose what we are best equipped to do. Then we need to get down to the job of preparing ourselves adequately for our vocation.

We pack more power than we know. None of us lives up to our full potential. We all have muscles and brain power and talents we've never used. Only under pressure do most of us call upon our untapped resources. However, some people discipline themselves to prepare for greater use of their own personal powers. A scientist sets out to discover a cure and under pressure of his research, he draws heavily on his potential mental power and talents. The athlete strives to break a record and pushes his body to make use of a fuller physical potential. We must want something big enough to make the most of our potential.

By giving ourselves, we make the most of what we have. By giving, we receive. ▼▼▼

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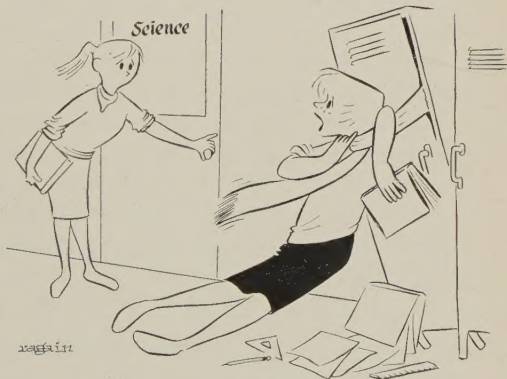
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editor's note The Apostle Paul said, "Let love be genuine" (Romans 12: 9). Certainly if love is not genuine, it is nothing. To be genuine is to be pure, true, authentic. Thus Paul is saying, "Let love be itself; let there be in it no pretense . . . nothing alien to what it is; let love be love." The message for Race Relations Sunday (February 12) goes on to say: Christian love is tested first by its approach to three kinds of people: the loveless, the lovelorn, and the unlovable. Most of our loving flows toward another kind of people: those who love us, those who are idolized by the world, and those who through ties of kinship and kind draw us to them. When our love is no more than this, it never knows whether it is true love or not. "If you love those who love you," said the Master, "what reward have you?" If you love those to whom the whole world flocks in adulation, what do you more than others? If you love only those in whose lives you live, do you not love them for the sake of yourself?

Teena . . .



"Just say I'll be late, but don't bother to tell why—they'll never believe you."

what makes a boy



GIRLS, what kind of guy makes an ideal date? Boys, when you dream about dating a girl, what's she like? To get an idea how you feel, we asked two questions to some young people of the United Church of Christ throughout the country: "What traits make a boy an ideal date? What traits make a girl an ideal date?" On these pages are typical answers.

Elinor Dick, 15, Washington, D.C., writes:

The main purpose in dating in high school is to have fun. Because of this, the ability to have fun seems most important in the ideal boy or girl date. Each should be sincerely interested in the other and should enjoy one another's company.

Lesley Woods, 15, Kingston, R.I.:

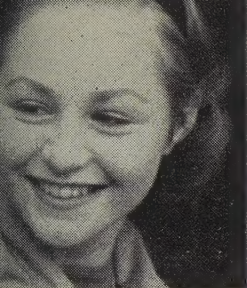
First of all, a boy who is an ideal date should be on time and willing to meet the girl's parents. During the date he should be polite and attentive. Of course, being fun to be with and a good conversationalist will almost always assure him of a second date! And finally, he should get his date home on time.

Mary Ellen Ward, 16, Newaygo, Mich.:

An ideal date should have a lot in common with his girl—same interests, same standards (regarding drinking, smoking, kind of people he associates with). He should be unselfish, in that he should always do just what he wants to, but consults his girl for her ideas. He should be courteous and considerate of his girl at all times. Sincerity is perhaps one of the most important traits of an ideal date. He and his girl should be able to talk things over very frankly, so that they may come to better understand each other.

Jeannie Bennett, 15, Garden Grove, Calif.:

Boys think they must show off, smoke, tell distasteful jokes to impress a girl. That isn't so. Actually it's very childish. An ideal date is a boy that is fun to be with and does not get serious.



an ideal date?

Elaine Allen, 15, Winston-Salem, N.C.:

I like a boy to treat me like a lady, ask where I'd like to go and offer suggestions as to what he enjoys doing. He must talk like a gentleman, dress neatly and for the occasion.

Carol Kley, 17, Plymouth, Wis.:

A sense of humor would top my list because this is the basic ingredient that will turn an ordinary night into a fantabulous evening. Humor relaxes a couple and relieves the mind from petty differences.

Karen Zeller, 16, West Concord, Minn.:

My ideal date would have more imagination than money. His conversation would transcend everyday occurrences. He would charm me ("bid my bread feed and my fire warm me"), and he would definitely be my superior.

Barry Rankin, 17, Webster Groves, Mo.:

According to local standards, the following traits make an ideal date:

1. A natural air that will put the girl at ease; 2. An understanding sense of humor, for few girls like to be embarrassed by any boy's thoughtlessness; 3. An interesting fund of knowledge and experiences that make conversation exciting and valuable; 4. An ability to smooth over uncomfortable moments; 5. An intuitive sense that will tell him when it is right to hold hands and to kiss and when it is not.

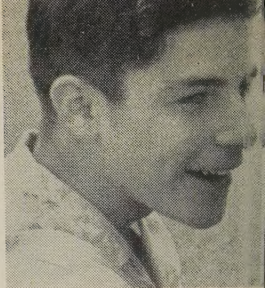
Don Poole, 17, Granite City, Ill.:

A boy should be clean and neatly dressed. He must be well-mannered and mild talking. He must respect the rights of the girl. He must not be fresh when alone with the girl in the car or when they are alone away from the rest of the group.

Annis W. Dicke, 17, New Bremen, O.:

The boy should realize that the girl most likely agreed to go out with him not because he drove like a hot rodder but because he was decent. ►►►

what makes a



Dennis W. Dicke, 17, New Bremen, O., writes:

Make-up may be O.K., but it doesn't bring out the true girl. If a girl is sincere and doesn't try to show the boy up on how much smarter she is than he, then she is all right for me. Looks may count a little bit, but not the deciding factor. If the girl is a good conversationalist, she is more appreciated than if she just sits there and lets the boy do all the talking. If the girl wants to make a hit with the boy, then she should not talk about all the other dates she has had, and she should not tell everyone the next day all that happened the night before.

Larry W. Chassels, 17, St. Louis, Mo.:

She should not be a talker who tries to monopolize every conversation and have the last word in everything. She should be a little conservative and not try to spend all of his money. In dancing, she should not try to lead him. It is fine to let the boy make the decision, but there are times when he would at least like some suggestions as to what the girl would like to eat, see, etc.

Paul Valliere, 17 Longmeadows, Mass.:

I like to date a girl who has an "authentic personality." That is, someone who acts and says what she really feels when she is with me. I often miss the opportunity to talk freely about different subjects because my date is trying to put up a "front" in her conversation or appearance.

Eldon Poole, 17, Granite City, Ill.:

A girl who makes an ideal date must have things in common with the boy. She must be able to carry on good conversation without being one-sided. It doesn't matter if she isn't good looking. It's the other things that really count. Her manners play an important part in the boy's judgment of her. She must be well dressed and neat at all times. And no guy likes a girl who acts "stuck up."



girl *an ideal date?*

Jeff Adams, 17, Wethersfield, Conn.:

A girl should be prompt. She should be ready when the boy calls for her. She should always be clean, neat and properly dressed for the occasion. She should not be a constant talker, but she should find out from her date what he is doing to his car or how many runs did Ted Williams get today? This helps a date run a lot more smoothly, especially in those embarrassingly silent moments when he can't think of anything to say. The girl who has dated the boy before should keep herself interesting by putting on a new shade of lipstick or a new hairdo. Most important of all, the girl should be natural.

Mary Kirkeby, 16, Hankinson, N. Dak.:

To be an ideal date, a girl must show interest in others. She should make the boy feel that he is needed—by allowing him to open the car door for her. Of course, this can be carried to an extreme. Some girls are nothing but a bundle of curls and ruffles and do nothing but try to look pretty. If a girl would try to be as pleasant and interesting as she can without overdoing it, she will be an ideal date.

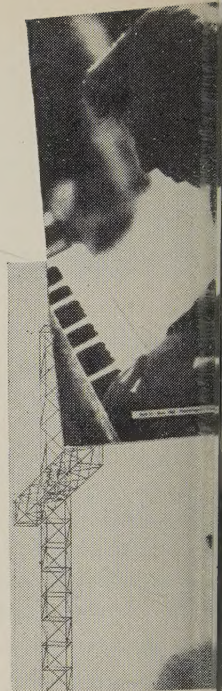
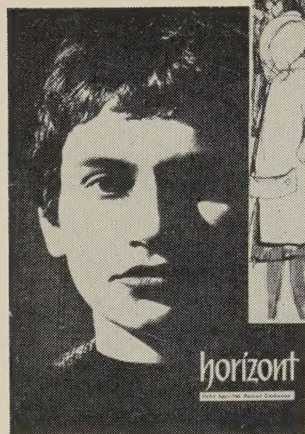
Donald Cutshall, 15, Hammond, Ind.:

My ideal date has a personality that bubbles over with happiness, a sincere look in her eyes when she talks, is attentive when the boy talks, and is not afraid to enter into the conversation.

Martha Lanning, 16, Fort Wayne, Ind.:

The girl should not put on an act, as so many girls do! She should have a pleasing personality; not flirt with every other boy she sees while on the date; try to keep the conversation on subjects enjoyable to her date, and *not* talk too much. Neither should the girl allow herself to “get into a situation,” for *she* is the one to put a stop to any embarrassing situation which might arise. Neither boy nor girl needs to be handsome or beautiful—just neat and clean! *Relax!* Remember that your date is undoubtedly just as nervous as you are!

horizont



NEW
HORIZONS
FOR
GERMAN
YOUTH



"Teens distrust all groups, thanks to Hitler"

THE editor of the most exciting new youth magazine in Europe is a tall, thin, relaxed young man who speaks good English with a heavy German accent. The good English is no surprise, but practically everything else about Bill Graffam is. For Graffam is a Massachusetts-born, Yale-educated Yankee—a minister of the United Church of Christ (Congregational Christian).

Bill Graffam has spent most of his adult life in Germany, and has spent the last two years doing something they said couldn't be done: producing a lively, readable magazine which is successful among the sophisticated (and sometimes cynical) youth of Germany.

His 32-page *Horizont* (which means "Horizons") has been intriguing German youth—and enraging a few adults—with a flavorful mixture of good art, modern photography, and straight talk on such varied subjects as jazz, theology, dating, the A-bomb, prejudice, motorcycles, world affairs and dancing. In the two years its circulation has climbed steadily from zero to 27,000. Kurt Miethke, editor of the world YMCA *Communique*, says flatly: "It is the best German youth magazine."

Meanwhile Graffam, who maintains his U.S. citizenship and his connection with the United Church, has become a real part of German church work. Tourists have asked him to pose for "a shot of a typical Bavarian in costume," and when he eats in a restaurant with visitors from America, the waiter is likely to ask him, "What do these visitors think of our country?"

Horizont's steady climb in circulation has surprised many German passers who shook their heads and predicted trouble when Graffam was named to start the new magazine in 1958.

The leaders of Burckhardt House (which is the German YWCA movement) and of the German Lutheran churches had wanted a new kind of magazine for German youth—one which would break away from the old sentimental, goody-goody kind of publication published by many churches. German youth, they knew, wouldn't buy corn any more. They'd been through too much. Some of them were born in bomb shelters. Many of them had seen their homes blown to pieces, and all had seen their country divided up with communist tanks standing ready along the artificial border. German youth have had too many of their illusions smashed. They are





"European readers dig deeper than Americans"

suspicious of any group which wants to manipulate them—whether it be the church or the communist party. They shy away from sentimentality.

To edit a magazine which would gain the respect of such youth, Burckhardt House leaders needed an unusual man. When they chose Bill Graffam, German pastors were amazed. An American Congregationalist seemed hardly the type. But Burckhardt House knew better. They knew that most of Graffam's adult life had been spent bridging the gaps between nations and between denominations.

It had all started in Massachusetts, where Bill was born in a family which traced its ancestry back to England. He likes to add, in an account made thick by eight years in Germany, "My mother was eligible for DAR!"

Graffam's boyhood was marked by shyness, illness, and a speech defect. A rare lung disease kept him an invalid for eight years, and he didn't start grade school until he was 12. When he graduated from high school, only friends he had were youth who were also active in the Pilgrim Fellowship of a nearby church. They persuaded him to attend a Saturday night party—his first real connection with the church.

"Within five weeks," he recalls with amazement, "I had joined the church and declared that I was going to be a minister."

In 1948, after completing part of his college and seminary work

Boston and Yale, he was invited by the Congregational Christian Service Committee to go to the slums of London as a service worker. He spent a year there, in the area since made famous by "My Fair Lady," and then returned to finish at Yale.

Soon afterward, the committee offered him a chance to go to Bavaria, in southern Germany, for a year and a half. He stayed six. For two years he was a roving ambassador for the ecumenical movement. Among other things, he took groups of German youth on tours of East London, and brought English youth to Germany.

In 1952 he was called in by the leaders of the Burckhardt House movement, which gets its name from a stately white converted mansion high on a hill overlooking Gelnhausen. An editor was needed for *Baugerust*, a story paper for teen-age boys, and they wanted him.

When he said yes, Bill Graffam, was sent to Nuremburg to take a short course in journalism. To the same course they sent Susanne Linge, the good-looking and good-natured Bavarian girl who edited their children's paper. The two editors found that they had much in common—including



A mansion was mortgaged to launch *Horizont*

a sense of humor and a love for puppets. During free time they put on several impromptu puppet shows for fellow students.

With a twinkle, Susanne explains, "It was comfortably crowded behind the puppet stage—and private, too."

She adds: "I had 75 puppets and Bill had 35. Soon we saw that we should get married and give our 120 children a home."

And they did—before the journalism course was finished.

For three years Bill and Susanne enjoyed their work in the big white mansion. Bill wrote several radio plays and Susanne wrote a book. But one day Bill looked at their new daughter, Margarete, and said, "I can't stay here all my life."

They went back to New England, and from May 1955 to May 1958 the Graffams enjoyed parsonage life in Pomfret, Conn. But already Bill had begun asking himself, "Why *can't* I stay there all my life?"

So, when the leaders of Burckhardt House asked him to come over and start *Horizont*, he was ready. "I still think of myself very much as an American," he says, "and as a UCC pastor. But I am here as a witness to an ecumenical age—showing that national and denominational interests are not the most important ones."

The family, now expanded to five with the birth of Dietrich and Christopher, set sail for Germany again. "It wasn't until I got to Burckhardt House," he says, "that I learned they had mortgaged the mansion for \$250,000 in order to start *Horizont*. If the magazine failed, they might lose the whole thing."

But Burckhardt House is still there. The Graffams live in one wing in a sunny apartment with wide windows looking down over the valley. The children play with the children of other staff members who live there and with the two newest Graffam's, Melanie, 2, and Cornelia, 8 months. In the main part of the house, above classrooms where youth leaders are trained by Burckhardt seminary faculty, Bill works at a cluttered desk.

"I have a dream," he says. "I'm still concerned about the young people in Germany who aren't even touched by the church. *Horizont* isn't reaching them the way we hoped it would."

"My dream is to build up a body of literature around *Horizont* which would appeal to these youth. Some of them are too shy to come into the group. Many of them are suspicious of organized groups, afraid they'll be used by the group. We could reach youth like this through books which will show in a plain and logical manner how much the church has to offer."

The first book, *We*, was published last fall. Like *Horizont*, it uses unus-



photos and the writings of great authors to deal with the great themes of life which affect youth.

This approach reflects Graffam's own attitude toward the young people who are his friends. "People raise eyebrows," he says, "because I address 16-year-olds as 'Mister' or 'Miss.' They don't seem to understand the need of youth for a feeling of self-respect and identity. In *Horizont*, I hope, we help them see that they have a place in God's world."

In some ways, Graffam feels, it is harder to produce a magazine for German youth than it would be for U.S. youth. "European people are generally more critical than American readers," he says. "They tend to dig deeper. They are more choosy in their paintings of Christ, for example. They are critical of corny, sentimental pictures.

"European youth," he points out, "are confronted with great philosophical and theological and political ideas from the cradle on. Maybe too much so, because they seem to get over-civilized—ending up as existentialists, sulking in jazz cellars.

"Our German youth are cynical. They laugh about Americans and say most Americans couldn't make a living in Europe. They laugh about the Communists and say most of them are interested only in keeping their place in the party. They laugh about the church, and if one of them joins a church youth group they think he has sold out his independence, his integrity, to people they don't completely trust."

The popular gathering-place for Ger-



The German church must take a more realistic look

man youth is the cabaret—a sort of night club where the entertainment consists of skits making fun of people and of life. "Most German young people don't believe they have a great future; they believe that in ten years there will be another war and they'll all be destroyed, so they can't wait for what adult life is supposed to bring them."

Hitler had a hand in the disillusionment. Before 1933 German youth were a special fun-loving, care-free class by themselves. They wore hoopskirts and hiking shorts and roamed the countryside singing songs. It was the high time of life, a prelude to the worries and cares of adult life.

"Hitler spoiled it," Graffam says, "by taking over all youth organizations except the church youth, and using this former youthful spirit for his own ends. The church youth fought him, of course. But today's youth see what happened, and are now suspicious of *any* group which might want to manipulate them."

Teen-age life in Germany—and thus, the work of *Horizont*—is complicated by the fact that most youth leave school at 14 or 15 years of age. Only the 20 per cent who go to college stay in school longer than that. Yet despite this early start in the factory or office, they are treated like children in many ways and are expected to wait until they are 21 or 22 to marry.

"Add to this," says Graffam, "the feeling that everyone is looking for someone with whom he could have just a few happy hours before the world blows up—with whom he can build an island away from the world."

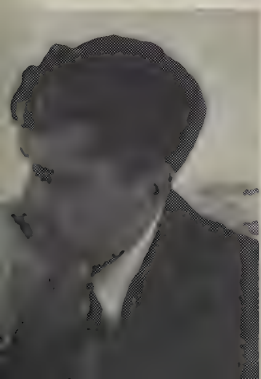
"The church is strict, and frowns on flirting or casual dating. So young people must get serious right from the start. Nearly all dating is 'steady' dating. In fact, 'playing the field' is considered immoral by many Germans!"

The German church, Graffam feels, must take a more realistic look at teen-age life. It must offer sympathy and understanding, in order to cut down the large number of youth who have given up on the church completely.

Meanwhile, he's doing the best he can to demonstrate that understanding, in 32 pages of words and pictures every month.

—BRUCE HILTON

lay's teen-age life, says Editor Graffam



A Pair Who Care

Stanley Kramer

Dore Schary



FILMS in focus

DOES anyone making movies have the slightest interest in more than dollar returns? Much of the mirage called Hollywood may be crassly commercial, but a few disciples of discernment are on the scene and surviving nicely. Among others over the years, Stanley Kramer and Dore Schary have demonstrated rather high degrees of craftsmanship *and* concern for its consequences.

You might not have agreed with everything either or both tried to say. You might even have been completely disappointed by some one of their many efforts. Yet, an honest look at their over-all work reflects a positive effort.

Stanley Kramer's interest in "message" or "provocative" productions resulted in *Champion*, *Home of the Brave*, and *The Men*, to name an early trio. Their discussions of ruthless ambition, racial prejudice, war's human aftermath respectively were worthy examples of serious cinema. *On the Beach* lingers in immediate memories; *Inherit the Wind* remains rather current; a study of the 1945 Nuremberg war trials and their moral complexities is now before the cameras.

Dore Schary differs somewhat in background but not in basic conviction. While Kramer has worked only as his own boss, producing only those films he wanted to produce, Schary (though now an "independent") has spent much of his production career as a "company man" in the best sense of the phrase.

Trial exposed some of the more subtle means used by American Communists for financial exploitation and political unrest. *Ransom* spoke out against sentimental and unthinking perpetuation of the "profit motive" in kidnapping. *Red Badge of Courage* retold a Civil War classic of two youth becoming men. *Sunrise at Campobello* is Schary's current labor of love.

Inherit the Wind (United Artists)

Produced and directed by Stanley Kramer; featuring Spencer Tracy, Fredric March, Gene Kelly, Dick York, Donna Anderson, Henry Morgan, Florence Elledge.

The 1923 Scopes Evolution Trial sparked a nationwide debate over Darwin and the Divine. A Tennessee high school teacher violated a state law by straying from the Bible's literal account of creation into the emerging theories of scientists on the subject. Popular William Jennings Bryan offered his services as prosecutor "for the people"; unpopular Clarence Darrow was recruited for the defense. Both brought to the case deep attachments to different kinds of "fundamentalism."

Bryan stood unflinchingly on the unchallenged truth of every scriptural sentence. Darrow spoke from a platform in which he had unceasingly hammered out the fine points of God-given human freedom which he felt included the freedom of responsible criticism. Kramer's film is taken from the Broadway success which, in turn, was based on the historic encounter. Names and places are changed but issues and personalities are almost intact, and "almost" is a crucial word here.

Fredric March walks away with acting laurels as "Bryan" in a performance perfect to the slightest mannerism of his model. Spencer Tracy as "Darrow" runs a winning second, but second he is as his

adversary's part holds greater opportunity for character construction and March makes the controlled most of it. Gene Kelly as a Mencken-like reporter never becomes life-like, however.

Your writer's major comments deal with the screenplay. Throughout a generally profound production with its recognition of truth's many colors, traces of simple black-and-whiteness seem to show up.

Most distressing is the handling of the trial's turning point, the discrediting of "Bryan" under questioning by "Darrow." Irving Stone's stirring biography, *Clarence Darrow for the Defense* (a Bantam paperback) indicates that Darrow's superior knowledge of Bible content cut Bryan to shreds on the stand and in the eyes of his followers. On the screen, "Darrow" scores this victory primarily through "Bryan's" admission he has special prophetic reception of God's messages. If the film is seeking the essence of the actual conflict, why the major shift away from apparent accuracy at this key moment? Does not the ever-contemporary tragedy of "Bryans" in the every age lie in their laziness or refusal to use their minds fully, rather than in some possibility of mental imbalance?

Sensitivity to human qualities and personal rights of all concerned, however, is alive in Tracy's character. His most telling scenes come at the film's close and one (the final fade-out) needs not a word of dia- ►►►

log. A few minutes from the end, Tracy is collecting his papers in the court room during the evening hours following the trial's conclusion. Reporter Kelly saunters in with some caustic cracks about the collapse of a popular idol. With but a few choice sentences, Tracy challenges the emptiness of complete disbelief, the ultimate sorrow in shrugging off all faith.

Seconds later, now alone in the silent chamber, Tracy prepares to pack his last pieces of evidence: a Bible and a science text. Lifting one volume in each hand, he weighs them in his mind for a moment and smilingly places the two together under an arm as he walks offscreen and the film concludes.

Sunrise at Campobello (Warner Bros.)

Produced by Dore Schary; directed by Vincent Donehue; featuring Ralph Bellamy, Greer Garson, Hume Cronyn.

Much of the Scopes Trial and its implications captured one producer's imagination, the return of Franklin D. Roosevelt from paralytic polio to public life was a story Dore Schary had always wanted to tell. Also building upon a Broadway play (which he wrote) Schary has done extremely well.

Skirting much of the man's political involvements, "Sunrise" comes as a warm tribute to sheer determination and human tenacity in the face of "hopeless" physical odds. Superior production qualities have

created three key years (late 1900 through early 1924) in Roosevelt's life with amazing accuracy and sticking to detail.

Though a "period" production, this film should speak to any generation. The dramatic struggle which forms its framework is timeless; just enough historical perspective is provided to add an attractive third dimension of specific time-and-space.

Greer Garson as Eleanor Roosevelt and Hume Cronyn as FDR's closest friend capture their characterizations with "Oscar" quality. Minute and often subtle mannerisms are rendered so beautifully that the actors seem to lose their own identities, which is a sign of good acting. Ralph Bellamy's portrayal falls short of the other two only because his part is not nearly as well developed. Too rarely does he encounter the anguish and depression that must have been part of the battle.

Nonetheless, in a time when pessimism and doubt are all too popular, thoughtful youth may take heart from both the central figure of the film and its producer. He is a true, upbeat, and engrossing production. Unfortunately, according to latest figures, this movie may not even earn back its investment, let alone show a profit. What does this say about the howling hordes now condemning Hollywood? Where are they when a responsible producer comes up with a worthy film?

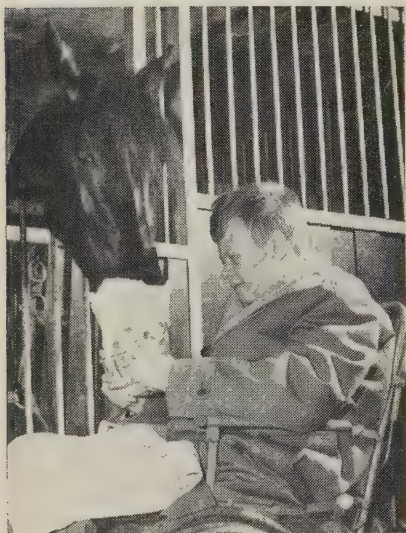
—DONALD KLIPHARDT



tense courtroom battle between Spencer Tracy and Fredric March highlights "Inherit the Wind" (above). Greer Garson and Ralph Bellamy star as Eleanor and Franklin Roosevelt in "Sunrise at Campobello" (below).



youth ⁱⁿ the NEWS



Unable to walk, Jorgen Elmquist, 18, is a success at making horses run in his job as a trainer at a harness track near Stockholm, Sweden, where he feeds his trotter, "Laurel Fez."

Italian priest classifies Cha-cha as "sinful"

A Dominican priest who has made a study of modern dancing branded the cha-cha as sinful. Also sinful, said Father Reginaldo Francisco, are the rumba, the carioca, the bolero, the bajon, the mambo, the samba, swing, boogie-woogie, the raspa and calypso. He voiced his opinion in *Vita Pastorale*, a monthly review for the clergy published in Rome.

"These dances, because of their postures, movements and swaying, are definitely lascivious and an offense to virtue. They are morally very dangerous and are by themselves a sin." He said rock 'n' roll

is "less lustful." The waltz, the polka, the mazurka and other dances of European origin with limited physical contact and with special attention given to music, are "harmless," says the priest.

Reports 1000 fewer pre-min students in 1960

Some 1000 fewer persons are preparing for the ministry this year than last, the American Association of Theological Schools reports. To counteract the decline, schools are working hard on scholarship and recruitment, and adequate housing for the growing number of married students. Possible reasons for the decline include appeal of scientific careers, weak recruitment program, increasing costs, the end of the GI bill for students, decrease in number of church-related college graduates and growth of Bible schools offering a "short cut" to ordination.

Study finds textbooks distort minority groups

History and social studies textbooks used in leading schools tend to give an inadequate and distorted picture of minority groups, according to a study by the Anti-Defamation League of B'nai B'rith. Despite a "marked improvement" in textbooks over the past ten years, the report said, "a majority of them will present a largely white, Protestant, Anglo-Saxon view of history and of the current social scene."

Textbook treatment of Jews emphasizes their ancient past but mostly overlooks or inadequately pictures their present-day status and participation in our national life.

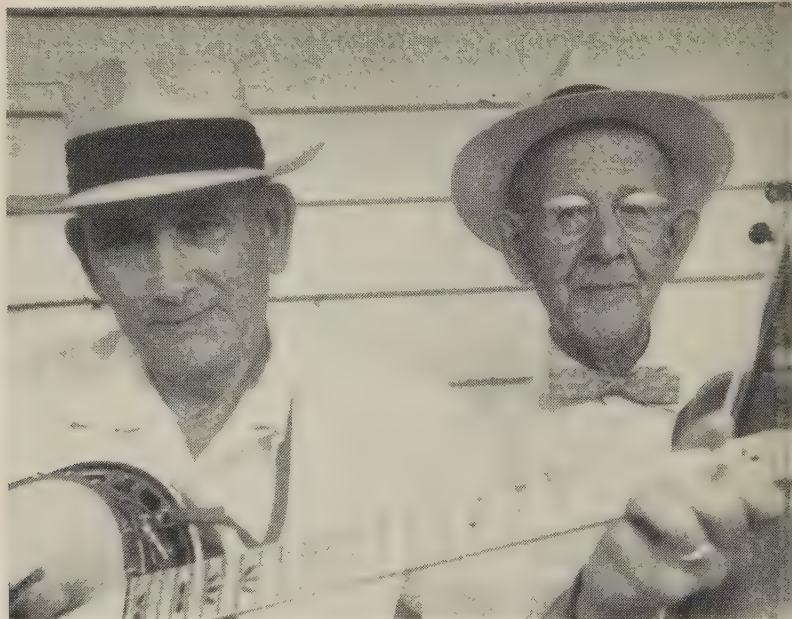
Only a small group of texts mention achievements of living Negro Americans. "U. S. Negroes are still portrayed mostly in the era of slavery and of reconstruction. What comes through in most texts is a stereotype of a simple, childlike superstitious people." Treatment of racial inequality and contemporary attempts at integration tends to consist of "complacent generalizations, not hard facts."

Phillie churches entertain 450 foreign students

Nearly 450 foreign students from 81 countries were holiday guests in as many homes as the result of invitations originating with the Greater Philadelphia Council of Churches. Interested students had given information on his or her sex, age, major study, native country and religion. This information helps to fill requests of host families also registered with the council, when they ask for someone of a particular country, background, or language. Roman Catholic and Jewish families also are registered with the Protestant council since some of the students are of these faiths.

A bronze sculpture representing religion was erected as part of a \$350,000 beautification program for historic Boston Common. The statue is part of a grouping on Lafayette Mall which includes symbols of industry and learning.





THE BLUES, Part I

Blues Singers, Country and City

ONE of the reasons the music historians consider jazz to be the one true American form of art is because its roots go so deeply into the early religious and secular life of our country. Much of what happened just before and immediately following the Civil War, the intermixing of work song, gospel, spiritual, folk ballad, field holler and dance song ideas, gradually produced what is called the Blues.

There are all kinds of ways to play or sing the blues—fast, slow, swing, loud or soft and gentle. But no matter how the performer goes about projecting his ideas, if he's sincere and really understands the music, there is always a deep soulfulness in his work. This is another way of saying that the Blues are inspirational and it is the emotional charge one gets from listening to them that has often been described as powerful enough to make a troubled person feel free of his problems.

Years ago, when I was in high school, I used to listen to a few good blues records the night before an exam. It always relieved my tensions and helped me to come out fighting the next morning—especially if I had to buck math or physics.

The Blues have been recorded since the early 1920's, both vocal and instrumental. Over the years, the rough, pulsing and dramatic voices of dozens of country blues singers have been recorded. Even today, there are a handful of young old-timers who match the traditional spirit of the early blues techniques in their singing.

Among the pioneers were **Ma Rainey** (Riverside 12-108) and Bessie Smith (**The Bessie Smith Story**—Columbia CL855-858). Both of these artists, along with Huddie "Leadbelly" Ledbetter, Scrapper Blackwell, Blind Lemon Jefferson, Vera Hall, Jelly Roll Morton and many others can be heard on Volumes I and II—Folkways Records **History of Jazz**.

Another fine contribution by Folkways is an album called **The Country Blues** released under the RBF Records Label, 121 West 47 Street, New York 36, New York. This disc, edited by Samuel B. Charters, is about as complete as one would want if he needed just one LP to tell the story of the early Blues. Charters' book *The Country Blues* (Rinehart) puts the story into words.

The tracks on the albums just mentioned are re-issues from original masters or records which were still in good enough shape to be reproduced satisfactorily. If you would like to hear how modern equipment picks up the voices of the Blues singers who are still around, check **Been Here and Gone** on Folkways and also read the book by the same title (Rutgers University Press). Frederic Ramsey, Jr., wrote the book and wandered throughout the South with his tape recorder to assemble the charming and authentic material for it and the recording.

In a similar vein, Atlantic Records has recently issued the first album of its Southern Folk Heritage Series—**Sounds of The South** (1346). This set was, like Ramsey's, recorded in the field. The famous folk music anthropologist, Alan Lomax, covers an amazing amount of vocal and instrumental material ranging from an actual baptizing to work chants, spirituals and folk ballads. All are basic forms underlying the Blues idiom.

One of the most delightful of the more recent "live" performances by a blues singer can be found on Columbia—**Big Bill's Blues** (WL-111). The late Bill Broonzy sings to his own guitar accompaniment in a rich powerful voice, commenting between songs about the Blues and how they originated. Bill's wry humor is absolutely priceless as, for example, he remembers the first time he heard See See Rider played—"in nineteen ought eight when my best mule died." ▶▶▶

To learn about the contemporary scene, listen to the **Country Blues** by **Lightnin' Hopkins** (Tradition Records TLP-1035) and **Lightnin' Hopkins, The Last of the Great Blues Singers** (Time Records 70004) plus **Down Home Blues, Brownie McGhee and Sonny Terry** on Prestige/Bluesville 1002.

The City Blues singers have a more sophisticated way of doing the traditional blues numbers. Their voices are smoother, their beat is more syncopated and they usually have better backing than just simple guitar chords. Actually, it is from them that the main ingredients of rock and roll were taken.

Among the best known are Jimmy Rushing—**Rushing Lullabies** (Columbia CL-1401); **The Jazz Odyssey of James Rushing Esq.** (Columbia CL-963); T-Bone Walker—**T-Bone Blues** (Atlantic 8020); Joe Turner—**The Boss of the Blues** (Atlantic 1234); **Helen Humes** (Contemporary M-3571); **La Vern Baker Sings Bessie Smith** (Atlantic 1281); **Dinah Washington Sings Bessie Smith** (EmArcy MG-36130); Jimmy Witherspoon—**At The Renaissance** (hifjazz J-426) and Jimmy Witherspoon with Count Basie—**Just The Blues** (Roulette Birdland R-52051).

If I were to pick four of these as all time great Blues performances, I'd take the Rushing "Odyssey," Joe Turner, Helen Humes and the Witherspoon set which also features Gerry Mulligan and Ben Webster.

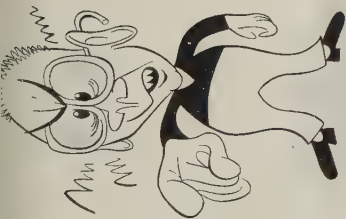
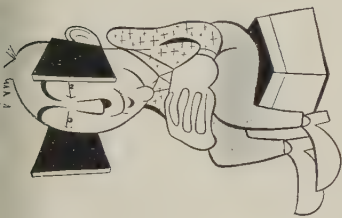
Next month I'll tell you about the horn blowers who play the blues. Meanwhile, have fun with the singers.

—TED RIEDEBURG



needs not to live by

rt and text by Jim McLean



complacency

*He sets up mental blinders,
And puts cotton in his ears
To nicely insulate himself
From current cares and
fears.
Indifference is the virus
That poisoned heart and
head,
And reduced this hapless
victim
To the realm of the living
dead.*

fault-finding

*Fault-finding is his habit,
Criticism is his creed,
But he does it for destruc-
tion,
And not for human need.
He hovers like a bird of
prey,
Picking frailties to the bone.
He points to faults in others
Because he cannot face his
own.*

cowardice

*He quickly finds a hiding
place
When there are issues to be
faced,
And when decisions should
be made,
His resolution starts to fade.
He is the spineless jellyfish.
Non-commitment is his wish.
This fear of failure or of
blame
Brings to him a greater
shame!*

The late Dr. Nevin Harner once wrote: "1960 may roll around, and 1970, and the United Church of Christ still not be a full and vital reality. In truth, that consummation will be reached only when the children and youth now in our church schools think of themselves purely and simply as members of the United Church of Christ and through it the Church of Christ Universal."

One important way that the United Church can be made more unified is for there to be greater understanding and cooperation be-

touch & go

tween the Pilgrim Fellowship and the Youth Fellowship. Already at the national level this is happening.

If each teenager of the United Church would do the following three things, I feel we would be doing more to unify the church than we can imagine: 1. Study how we are alike; 2. Hold joint meetings; 3. Come to know teens from "the other half."

—Richard C. Gebhardt
Dayton, Ohio

Young Pillars . . .



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"What do you mean, I'm not as spiritual as I could be? I bowl in three church leagues, don't I?"

Ever since 1956 I have been a regular reader of YOUTH magazine. Your articles on foreign exchange students have always been my favorites. In fact, it was YOUTH which urged me to apply for an International Christian Youth Exchange last year. My dream came true and now I find myself in Holland for a year. The article (November 1960 issue) on the French exchange student was fabulous.

My Mom sends me the latest copy of YOUTH regularly. I've shown it to my Dutch friends here in Holland and I find them asking me for another copy. My host parents even find it interesting.

—Carol Sylvester
Zutphen, Holland

(Merrill, Wis., is "back home" Carol.)

May we quote you?

The only thing wrong about today's teenagers is that they act their age.—*Charles Collingwood*

Before addressing a teen-age audience, I try to get an extra hour's sleep. I'm going to need to be brighter than usual to hold their attention, and sharper than ever to answer their questions.

—*Walter Cronkite*

Adult education will continue just as long as children need help with their homework.

—*Earl Wilson*

Kids have an idea that Father is kind of slot machine. If he doesn't pay off every time, they think he is rigged.—*Jim Foley*

The joy of the young is to disobey—but the trouble is, there are no longer any orders.

—*Jean Cocteau*

What's really special about teenagers is that there's still hope for them; they have time.

—*Mort Sahl*

COVER



STORY

"I'm not a flirt just because others think I'm pretty," said the cute gal to an older friend. "Why can't the boys see me for what I really am?" Sometimes being beautiful can be as much a problem as being ugly. In both cases, the outward physical appearance becomes a barrier hiding any inner, unseen beauty. Perhaps this is what Paul Valliere means on page 8 when he says he likes the girl with an "authentic personality." Lasting friendships are based on knowing what a person is really like and accepting him for what he really is.

CREDITS FOR THIS ISSUE:

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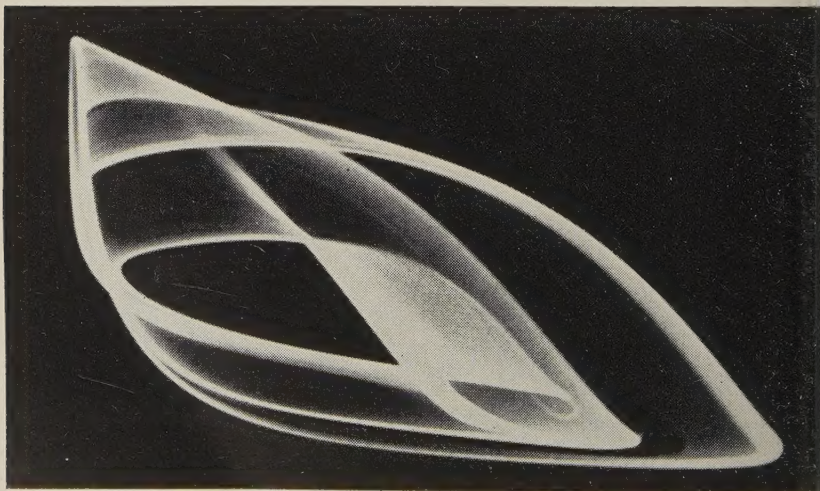
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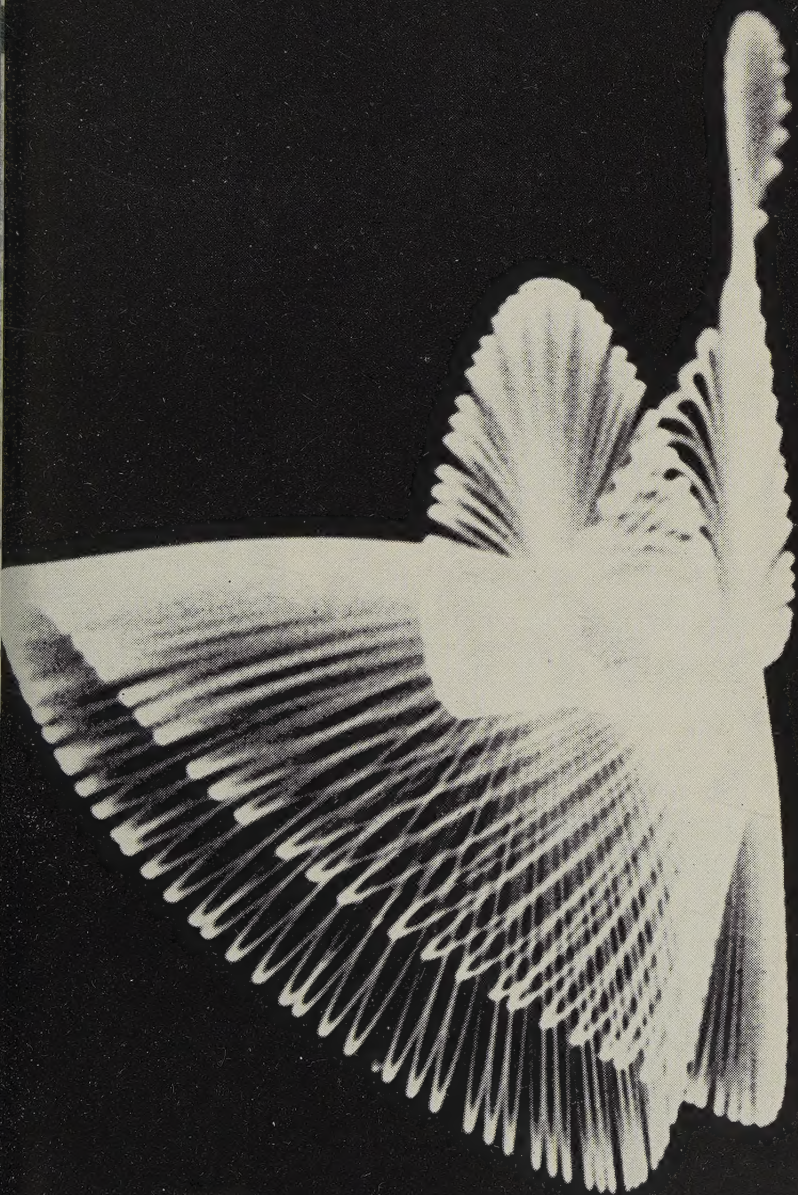
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SPACE ART

SCIENCE can result in creative, imaginative art. Artist Ben F. Laposky of Cherokee, Ia., has his "space art" to prove it. His artistic abstractions are created by the same ideas and techniques used to explore space—mathematics, electronics, and photography. A moving electron beam on the screen of a cathode-ray oscilloscope forms electrical waveforms, which can then be photographed in black and white or color. Scientifically, the abstractions are intricate combinations of electrical and magnetic forces and magnitudes, including fields and frequencies, phases, voltages and currents. These are derived from or indicate the vibrations and motions of electrons and atoms, which in turn combine to form abstractions. Artistically, the designs are not haphazard forms, but are composed by selection and control of specialized circuits. The operator manipulates and modifies the waveforms so as to get the best designs and aesthetic appeal. Some of them have an almost sculptural quality. Although Laposky did not originate the idea, he is the first in the world to exhibit them in color, and his development of the abstractions is said to be the most advanced and varied yet revealed in the United States or abroad. The electric abstraction pictured below is "Oscillon #43." On the opposite page is "Oscillon #9," which one Italian art dealer named "Ballet Dancer," while a U. S. critic called this same abstraction "Whistler's Mother."

▼▼▼





The Prayer
of David

Create in me
a clean heart,
O God,
and put a new and
right spirit within me.

Cast me not away
from Thy presence,
and take not Thy
Holy Spirit from me.

Restore to me the
Joy of Thy salvation,
and uphold me with
a willing spirit.

O Lord,
open Thou my lips,
and my mouth shall
show forth Thy praise.

The sacrifice
acceptable to God
is a broken spirit,
a broken and
contrite heart,
O God,
Thou wilt not despise.

(from Psalm 51)

